

Park of Infinite Connections

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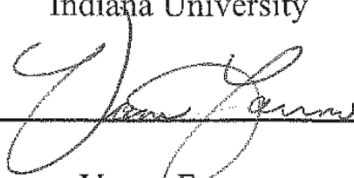
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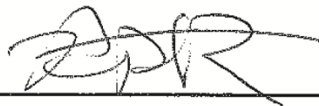
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Abstract:

My *Park of Infinite Connections* displays five ceramic figures that are obsessed with the prospect of doing something for or at a later time. In the 21st century, society has become obsessed with digital recording. With so many humans interacting online, in fictional worlds, stories and digital media, our perception of three-dimensional space becomes overshadowed by our need to faithfully record and experience the two-dimensional equivalent. Utilizing video, ceramics, already manufactured items, and sound, I create sculptures that ask the viewers to discover the unreal lives of my ceramic people.

Prelusion

The 21st century, in its 19 years of existence, is walking on a thinning line between the world of three-dimensional [3D] space and that of two-dimensional [2D] media. The 1970s, 80s, and 90s, set the stage for not just the expansion of cinematic universes of television and movies, but what would become our 2D experience through the internet, computer and video games, as well as virtual reality. Production of fantasy and dystopian books are at an all-time high.¹ These consumable worlds and characters are not just about escaping everyday life but allow us to connect with, and understand, others regardless of distance and time. We have the ability to discuss these stories and accounts with others in person or on the internet. The ebb and flow between the physical world and the digital one becomes apparent when online users become real-life friends, partners, and spouses. In the same respect, these fictional worlds seep into actuality. We can visit the worlds of Disney, Harry Potter, Studio Ghibli in physical reality as amusement parks. Those destinations can rank higher on travelers' priority lists than traditional locations, such as the Great Wall of China.² If one cannot physically go to imagined worlds or historically pre-established tourist spots, one can at any time go to the internet to experience secondhand adventures in a two-dimensional world. With easy access to vloggers, picture posters, and bloggers from all over the world, we can learn and experience other people's realities at a click of a button. To say we are swimming in an ocean of channels to multiple realities is not hyperbole, but actually how 21st century mainstream pop culture works. Through unreal, mixed-media, and videographic sculptures my thesis work explores how our relationship towards people and

¹ <https://www.forbes.com/sites/adamrowe1/2018/06/19/science-fiction-and-fantasy-book-sales-have-doubled-since-2010/#1c52b0cb2edf>.

² <https://www.travelandleisure.com/slideshows/worlds-most-visited-tourist-attractions> Disney World Magic Kingdom, Florida comes at number 12 with Annual Visitors with 185,88,000. Epcot Disney World Florida comes in 24 with 11,229,000. Coming both before St. Peter's Basilica (25) and The Great Wall of China 26 with 10,720,00 people.

objects in the present, fleeting, 3D space has become overshadowed by our need to faithfully record and experience the two-dimensional equivalent.

The Importance of Ceramic Objects

Historically, ceramics have been studied to understand how people from a particular place and time functioned, not only in terms of pottery, for how they ate, transported, and traded, but also their sculptural dwelling pieces. A perfect example is *House Model with Ritual Feast* (100 B.C.E/300 C.E.) found in Nayarit, Mexico, now in the permanent collection at the Art Institute of Chicago. Like my own ceramic sculptures, this artifact displays its main idea through “looped static action.” This is a term I use to describe when 3D visuals are still, but one’s mind bounces from one visual cluster to the next (sometimes sequentially, at other times in different quadrants), helping create the meaning of a piece. *House Model with Ritual Feast* inspired my fundamental understanding on how ceramics can be a 3D form of story-telling. This particular piece is a household where the main character is sitting alone contemplating some thought. In the next visual cluster, the character is with friends or family feasting. In the third section, still bogged down with a thought, the character is comforted by another human. The viewer can interpret many different feelings with this one-piece, such as contemplative stress, decision-making, and/or isolation. The viewer might not know the character’s name, or live in a house like theirs, but the human emotion and feeling persists through time. Ceramic objects live longer than any human ever will, but it is beautiful how people from the future can relate to those of the past. The awareness that one’s object or artwork will span generations and exist through changes, but itself will never change, is what all of my pieces fundamentally hold at their core. In contemporary times every record is, or is going to be, digitized for a later usage. The internet, though seemingly

permanent, is irrelevant if we do not have electricity. Lights, a drawer, a park bench, roof tiles, all help to create the sense that my sculptural people are part of the 21st century. I use electricity, photographs, and videos in my pieces in the same fashion that earlier humans placed non-permanent items in ceramics such as food, gems in eyes, and wooden handles. As a ceramicist who wants to engage in capturing this time period of humanity, I feel that it is my “hilarious duty” to showcase our obsession with 2D digital recording by making something permanently 3D. Each of my five sculptures in *Park of Infinite Connections* brings a certain take and attitude on the awareness of recording for a later person.

My five sculptures are 3D illustrations that are simultaneously 2D allusions of how I perceive what it means to live in the beginning of the 21st century. To give myself a blueprint on how to represent a societal habit or tendency, I used Maria Montessori’s *Fundamental Needs of People*. I grew up in a Montessori school. The teaching philosophy is that the majority of students’ learning is done through independent exploration and working by themselves, rather than teachers lecturing as students sit in desks all day. At my school, the works to choose from were tactile laminated cards or three-dimensional objects, used to teach about an array of topics, such as Parts of a Bee, Four Key Elements of Geometry or The Thirteen Colonies. A topic that I choose often was the Needs of People. Montessori distilled the Needs of People into two categories: 1. the “Material Needs” of shelter, food, clothing, transportation, defense (safety), and communication, and 2. the “Spiritual Needs” of love/expression of emotion, spirituality/religion, culture/arts/music, and vanitas (self-adornment). My thesis work falls under this system to help better convey my subjects’ allegories about their actions, as they each preserve them for a later time. The figure in *A WAY OUT* corresponds to transportation, paired with the emotional stimuli of tiredness and music. *The Time Critter* investigates advertisement, communication, and self-adornment in

terms of solidifying the remembrance of one's life by photographs. *Bibere Viridi Sanctum* deals with religion and food, via the projection of a person ritualistically making a smoothie. *The Watchman* is defense: protecting, sheltering, and watching each viewer as they enter the space. *The Anchor* deals heavily with communication and love. For all of my individual artworks to be grouped together, their gallery installation had to be a place where a sampling of humanity can exist at once, thus the logical setting for my show was a metaphorical city park. Major city parks or squares are usually bordered by churches, news stations, grocery stores, themed shops, museums, transportation stops with sculptures in the middle. I created five-foot-tall hedges as the entrance of the park to help contain my five pieces. In my imagined version of the world I assume people meet in parks, even though that is idealized and romanticized. However, it is vital that the viewers have physical space to interact with all the pieces. The utilization of fourth-dimensional aspects: time, projections, and requiring viewers engagement, helps viewers become aware of our relationship to the 3D and 2D spaces. *Park of Infinite Connections* was a sculpture park, inspired by city parks, in a gallery space.



Park of Infinite Connection. Gallery View.

Capturing Irrealism

The niche theory of Irrealism acknowledges that each person's life is an individual reality, and truth is only based on someone's perspective. The awareness of everyone else's realities can help one better understand others, and discover subtle aberrations within personal actions and beliefs. Irrealistic artworks incorporate imagery that is already established in the society that they are created in, with a slight oddness that helps the creator convey a humanitarian allegory or observation. One irrealism theorist, Dean Swinford, explains that "the irrealist work...operates within a given system and attests to its plausibility, despite the fact that this system, and the world it represents, is often a mutation or aberration," (80). This helps explain the phenomena of my artworks. My pieces and imagery do not come from other universes, my subconscious or dreams. Everything is constructed with identifiable objects in our shared external world of society. There is no made-up lore for a new world that I claim they all live in. It is my conscious perspective of the world manifested into the figures. They do not have names, and their titles are as impersonal as job titles. They are stand-ins for the human tendencies that I want to portray and discuss. Their allegories are conveyed through the established confines of our present world.

Irrealists discuss how technology and human experimentations can lead to abnormal things being accepted into our world. It is not fantastical futuristic science fiction; it is more pedestrian. Irrealism is about how we readily buy watermelons without seeds. It is how the salesman in Franz Kafka's *Metamorphosis*³ randomly turns into a bug and the family just accepts it as normal, never finding an explanation to why he transformed. Our ability to

³ Numerous theorists use *Metamorphosis* by Franz Kafka as a prime example of Irrealism. More essays on the subject of Irrealism can be found on Café Irreal. http://cafeirreal.alicewhittenburg.com/what_is_irr.htm

communicate through the glowing rectangles of computers, phones, billboards and television is now normal. My sculptures incorporate real world items and technology to help ground them even more in contemporary society. The contemporary electronics help create a feeling of isolation with all the figures. For example, the figure in *A WAY OUT* has headphones in, a social societal cue to not engage. *The Watchman*, who is essentially making internet-esque status updates and text message roof tiles. Their actions may seem bizarre to the viewer, but are normalized in their individual worlds.

People have the ability to adapt to new situations; whether they want to or not is another issue. *The Time Critter* is an extreme aberration of consumerism's main vehicle, advertisement. The piece's title sentence is, "*Wanting To Be Remembered When Your Company Has No Obligation To*". It allows our behaviors in a capitalistic society to be dissected, as well as our need to be remembered. Our relationship with companies is based in our belief that we must buy something in order to solve a problem. It can become a manipulative relationship since many of the supposed problems exist solely when an advertisement points them out to the viewer, or the company overcharges for a product needed for someone's health. In contemporary times, we have become obsessed with products. It is tempting to buy things from a company, but it is our individual choice to consume them. *The Time Critter* sculpture is a combination of a duck and clock. It is a product made to take records of a person's life so they can live life without having to constantly stop to take photographs themselves. It gives the user a pile of photographs that dictate how many memories the critter will take of the person. Its counterpart, *The Consumer*, is the ceramic photograph human result of what happened when *The Time Critter* came into their life. *The Consumer* happens upon a flyer for *The Time Critter*. When the viewer sits across from the park bench on a garden chair to watch the video in its chest

cavity, they are privy to *The Consumer's* individual world. They can witness what caused the state of the statue. If the viewer reads the fine print of the advertisement flyer that is framed on the gallery wall, it reads “*No money was exchanged for the product, sans exchange equates that the company has no moral obligations. No physical, monetary, or any gain is made by any other human involved with the connection between the Time Critter and the User*”. That is not how advertisement systematically works. Advertisers want to gain something by selling something else, especially when it is a product. However, humans want to believe that products are made to help make their lives more convenient, as opposed to just costing them money. The story of *The Time Critter* conveys our obsession with recording our lives in the 2D world, retaining those records until a certain time has passed or we are gone. My video is a dramatic aberration of how time affects our lives. At the end, *The Consumer* gives the last photograph to *The Time Critter* and accepts their fate of knowing that their time has run out.



The Time Critter and The Consumer: Wanting to Be Remembered When Your Company Has No Obligation To. Gallery view with Ending Scene

Your daily dose of Imagination

My artwork is constructed in a manner that is both playful and serious. Like a 90s cartoon, my color usage is bright with stylized idealistic illustrations, but the subject matter is serious and somber. The figures are all adults, but there is a childlike presence. The emotions and issues the figures represent are perspectives that are both factual and imaginary. This simultaneously can be hard for people to accept about art (or life), because we tend to forget that reality functions on a smudged plane of existence. It is important to digest how Nicholas Rescher's defines humanity's comprehension of the world:

“Homo-Sapiens is an amphibian. We live in the real world through our emplacement in space and time, equipped with bodies that can act upon and interact with the other realities that exist about us. But we also live in a thought world of ideas, of beliefs and supposition. This thought realm itself divides into two sectors. On one side there is the realm of thought about reality - of science, philosophy, and scholarship. On the other side there is the realm of conjecture and imagination, where the middle deliberately cuts loose from reality to produce a domain of its own,” (Imagining Irreality 1).

Nicholas Rescher states what we know, as opposed to what we articulate or accept. Instead we have social constructs that define our lives similarly to those of butterflies. As a child, we are caterpillars living in a realm of imagination and make-believe. We are encouraged to *only* live in that realm. Once we are done with our chrysalis stage of teenager hood, we must jarringly morph into butterflies, existing only in what society has deemed the “Real World”. Our societal idea of adulthood dissuades us from believing that we are, in fact, amphibians: a creature of two worlds, needing to satisfy both imagination and reality in order to survive. The silken thread between childhood and adulthood is not automatically cut when we turn the

legal age in our particular country. As adults, childhood and imagination affect us in our daily lives more than we are aware, or care to admit. It is important to take note of how we function and how our past influences our present, and our thoughts in the future.

My five pieces exhibit adults who are fixated on thoughts, memories, and idealizations. Through examining the figures, viewers can realize that if we are not mindful, our present selves can get stuck in a habit (or thought from our past) that affects what is happening presently. When the viewer enters the *Park of Infinite Connections* they are stared upon by *The Watchman* through a rectangle of his house-like structure. When they look to see what he is writing, his note says, “*Today a stranger stared at me.*” Fully aware that he and the viewer are existing together, his past is conveyed through the stories carved into his shoulders. One shoulder shows a memory where, as a child, he witnessed a car crash. The other shoulder shows the time when he found a dead body at the scene of an accident. In this second story, he is accompanied by an officer. The officer is writing what the viewer can assume is a detailed report. Impressed by this act, the logical leap for young *Watchman* is that he must watch over his part of the world. He takes up the habit of writing down things he has noticed on a daily basis. The present sculpture in the gallery sits in a shelter that is tiled with all the notes he has written over time. His accompanied title sentence is, “*The Need To Report Was Overwhelming And Frivolous*”. His drive to protect and observe is so great that he must permanently stay watching through his window and writing a 2D record of what he noticed. His act is frivolous because the records on the tiled roof are random, vague, and filled with irrelevant information. One or two incidents from his past have gotten out of proportion, compared to the mundanity of his life. There has not been a disturbing incident since, but the irrational obsession of the slim possibility makes him continue his habit. This sculpture gives an example of how 2D recording affects how we associate with 3D space. He

never leaves his shelter, but the shelter itself is unreal. The outside surface design is underglazed to look like sky, alluding to the idea that this shelter is not his home, but his state of mind. It is mental barrier he has created for himself. There is no actual importance in the recounts that *The Watchman* is writing, but he strongly believes that someone will eventually see them, and they will be important to viewers in the future.



The Watchman: The Need To Report Was Overwhelming And Frivolous. Three different views.

Doing Something Now for Later

Each of my pieces are doing, did, or want to do something for someone at a later date. Like *The Watchman*, *The Anchor* is fully aware and present with the viewer. *The Anchor*'s phrase is, "*You open the drawer. Ideas to explore. Together we can work.*" He directly engages with the individual viewer through his drawer. The head is glazed black with the words in a rectangle tile, "*Please look in the drawer.*" The viewer will not be able to see *The Anchor*'s thoughts in his head, much in the same way we cannot see each other's thoughts. However, his drawer is underglazed in the same color scheme as *The Watchman*'s house. The drawer is metaphorically a drawer of his ideas, only made privy to the viewer that opens it. He desperately wants to share his ideas with the world. His request for the viewer to look in his box is inspired by how people on the internet link their viewers to different websites on social media. Likewise, when people meet professionally, they give out links and send people to their websites. The viewer must look somewhere else to find the anchor's vision. Making the viewer open the drawer, I am forcing them to engage with this other human who enthusiastically wants to share their perceptions of the world. *The Anchor*'s idea for later is a simple thought that "more trees would be better." Why this would be better is unclear; that is for the viewer to decide. It is easy to get fixated on one idea and then be enthusiastic towards it. The Anchor's feeling of "forever enthusiasm" is important, especially when so many artworks are dark and sad. Whereas *The Watchman* is suspicious of the viewer, *The Anchor* wholeheartedly wishes for the viewer to engage with him, as made clear by the message on the drawer handle, "FOR YOU". He wants the viewer to be in on his scheme, and perhaps do something with this simple message. The viewer and the statue must be together in present 3D space to fully experience the purpose of the work.



The Anchor: You Open The Drawer. Ideas To Explore. Together We Can Work. Front view and inside of the drawer.

YouTube and Religion for the Post Life

Bibere Viridi Sanctum is a video projection of a figure making a smoothie, in the fashion of a religious ceremony, in a plant inspired stage. The ceramic object has a stage floor with green hands that are each in a kneeling position. The floor and arms lead to a white

flat surface that acts as the screen. The religious center's back has five colorful stalks of petals, with dark greenish brown voids. The projector is hidden in a smaller version of the plant, centered in a mound shape. The viewer must listen to the ingredients being listed whilst wearing headphones. The point of this piece is to make apparent that the intentions of subscribing to a religion, or spirituality, is the same as our relationship to adopting an eating lifestyle. It is all ritualistic behavior. The sentence for *Bibere Viridi Sanctum* is "*I Demonstrate For The Possibility That You Will Have A Better Life*". We take part in religion, are spiritual, and eat for the assurance of the longevity of life or a post life. We may participate in religion to give a clearer idea of the unknown. We might have a good month, might be enlightened, might be rewarded for a certain type of behavior, or might have a chance to please someone who knows everything and/or created the entire universe. We contribute to the universe by thanking and remembering those of the past, present, or future. Whatever the intentions, a result is to make the participants feel better.

Twenty-first century culture is still very religious, but thanks to the internet, there is exposure to knowledge about all spiritual and religious endeavors. People can have a more cherry-picking approach about how and what we believe. The exposure is endless. Two things that have also cropped up in the last decade are YouTube and veganism. On YouTube, you can watch someone's life and personal journey for many years or see many years in the span of a couple hours of binge watching. YouTubers talk about somewhat niche, relatable topics to their audience. By watching the YouTuber, the viewer can learn about things they might not know otherwise. It is a great way to see similarities and differences of how people live. People, who are not just in it for becoming famous or rich, genuinely want to share their lives and interact with others via the comment sections. A very common intention of the video poster is that they want to make at least one person feel a little less alone. Through

telling their personal stories, YouTubers show the viewer that they have experienced the same troubles, discriminations, or invasive thoughts as them. Likewise, the viewer can find someone who may experience a certain type of lifestyle to which they can relate. One of those particular lifestyles, that has become more popular within the last decade is healthy eating, specifically veganism. John Parker of *The Economist* calls “2019, the year of the vegan”. I have been a vegetarian my entire life and it has been quite intriguing watching others join in on this plant-based lifestyle. When I was a child it was hard to find things to eat when going out, but now it is so much simpler to find non-meat options in grocery stores and restaurants. On YouTube, one can find whole communities dedicating to sharing recipes, growing through or defeating eating disorders, and health and wellness channels that promote a way of eating. All of them want to share their experience with future viewers to engage and interact with people. I specifically used these 21st cultural phenomena and relationships to religion and food to create *Bibere Viridi Sanctum*.

Unlike *The Anchor*, *Bibere Viridi Sanctum*’s figure is not actually present to interact with the viewer. The figure is projected onto the ceramic screen, like a YouTube video, demonstrating how to create a smoothie. This ritual is for a viewer who was not present when it was recorded. The performer will never be present with the viewer. This religious center ceramic could be a shrine, a church, a temple, or it could frankly be a simple YouTube how-to video projected on someone’s device. The demonstrator performs a particular task for an invisible audience, showing someone else how to have a better life. The belief that something one does could help someone else in the future is instilled in this sculpture. I specifically combined religion and a how-to demonstration because they both have the intention of helping someone else’s life, or to make possible a better future. When someone is vegan, their concerns are for health reasons or for doing their part to help global climate change and

animal rights. The intention of respecting nature is the same as thanking a spirit. The demonstrator is performing a ritual in hopes that sharing this knowledge will help a future viewer. Much like how religious stories and rituals are passed down through generations, this smoothie maker is passing down this knowledge in hopes that later a viewer will stumble upon the sanctum and watch its performance. Hopefully, the viewer will implement their teachings in their own life. The viewer is the anonymous *they*. The figure hopes and desperately wants someone, anyone, to watch.



Bibere Viridi Sanctum: I Demonstrate For The Possibility That You Will Have A Better Life. Gallery View.



Still from Bibere Viridi Sanctum Video

VOID AVOID

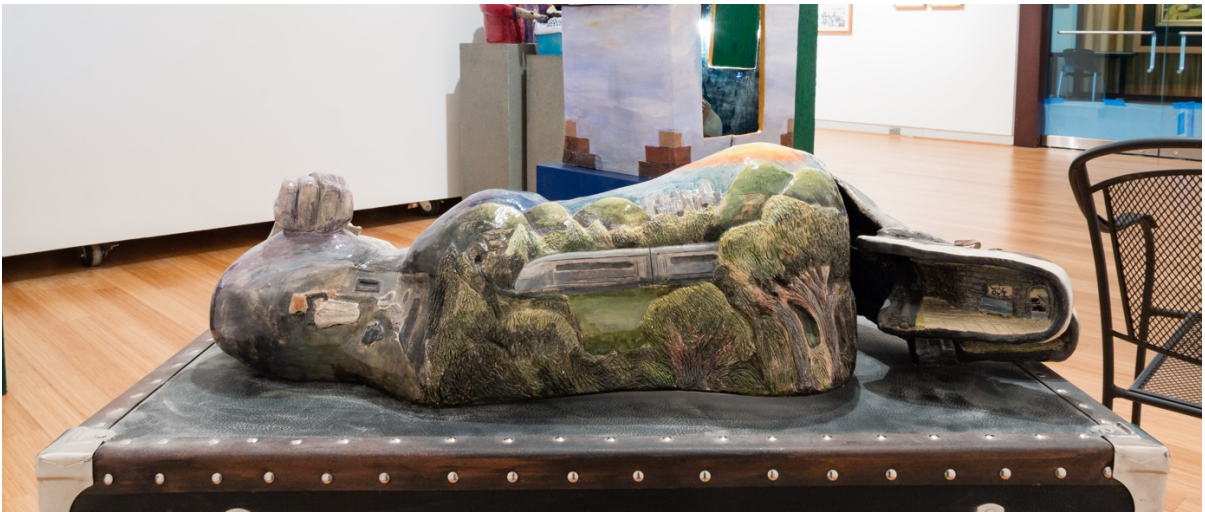
In the early days of the internet for social media, people were leery about having friendships and relationships online. There was a stigma about how they could not be as real, or as fulfilling, as meeting someone face to face in real life. We can see with the like of internet trolls and hateful people online, that when they are not directly in 3D space with others, people lose empathy and can be bolder without seeing the impact. When relying more heavily on 2D interactions, it becomes harder to socially engage in 3D, or for some people the opposite is true. We experience a different version of ourselves when working within these spaces. I work with both of these ideas, by presenting humans in both 3D and 2D. How much information do we actually gain from seeing a person in present 3D space vs our later 2D records?

When we are in the presence of someone else, we might not be as open or straightforward in revealing our individual worlds. I create artwork in which the viewer has to react

to seeing a face or a presence of another human body. According to Dermot Moran, “Emmanuel Levinas considers that in the conversational speech between humans, the ‘face’ addresses the ‘face’, and this leads to mutual respectful non-dominating recognition, (347). With all my pieces, I want the viewer to feel drawn to, or at least curious of, the object. Human facial features help automatically attract a person to the piece. They know immediately that they must try to figure out the information and character of the sculptures. When constructing my people, I choose what information gets relayed to make their story work. My people are not fully rendered in certain areas, where as other parts are clear and in focus. The dark voids, usually in arm or leg joints and chest cavities, signify a lack of information. When we look at another human being, we do not instantaneously see the full life traumas and experiences that they have faced. Through spending time with people, we notice little things about them. I use our reliance on 2D, by incorporating video to fill in the missing information about the objects. Giving the viewer headphones with *Bibere Viridi Sanctum*’s and a garden chair to sit across from *The Consumer*, I am forcing the viewer to spend time with the people. *The Consumer* is the only body that has a chest cavity that gives all the information as to how they got into the state. In this manner, all of my sculptures besides *A WAY OUT* care that there is a viewer present.

With *A WAY OUT*, the figure is laying on a manufactured travel trunk. Their eyes are closed with headphones in their ears. They are totally in their own world; however, the viewer can see this person’s daily cycle revealed on their back. In each cluster, there is a different place that is accompanied by a different stress point on the body. The feet cavity has an underground station, showing the stress of walking. On the back, there is a relief carving of a train going away from the city, indicating the stress of sitting upright on a train for a long journey. On the head, there is a carving of the person’s room, where they can finally rest on a

bed. This piece conveys the cycle of traveling and the daily grind of day-to-day life. The title sentence, “*The Tiredness Of Here, There, And Needing To Exist Elsewhere*”, captures the strange feeling of restlessness and not wanting to be present in the current place. The viewer can hear the sounds of travel noises that are part of the sculpture, but the figure is not conscious of the viewer looking at them.



A WAY OUT: The Tiredness of Here, There, And Needing To Exist Elsewhere. Front and Back View.

Recording and Creating for a Later “Anonymous You”

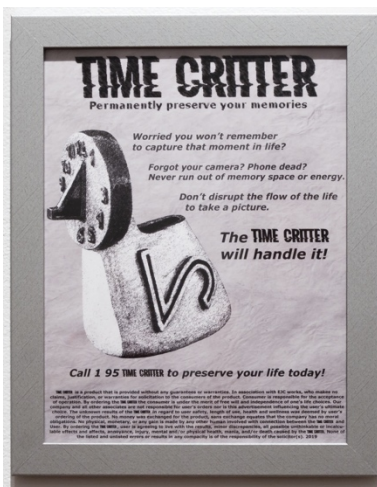
It does not matter who looks upon the sculptures, all of their drives (besides *A WAY*

OUT) manifest and are justified by the potential to help or communicate with someone who will inevitably come later. The beautiful irony in that drive - no matter how enthusiastic, suspicious, eager, or telling the sculptures are – is that the viewer can be anyone. As long as someone looks at, engages, or reads what the sculptures have written, their purpose feels fulfilled. The “anonymous you” is the ideal. To be human is to want to be remembered, or as the songwriter Marina Diamandis said in a 2015 interview, “...traits of human behavior that we instantly want to leave something behind, whether that is in the form of DNA like kids, or whether that is creating something. Even if you look at crappy graffiti on the walls, people just want to make their mark, in whatever way they can, whether that’s crud or artistic.” The purpose of making these sculptures is that I am leaving behind fictitious lives for real people in the future to ponder, and perhaps to be helpful to them in some way, even if it is just delighting them by giving an experience with ceramics.

This relates to the importance of *The Time Critter*. It is intriguing that one could capture the moments in one’s life without worrying about cameras or the horror of forgetting. The idea of having *The Time Critter* permanently preserve a person’s memories it is not only enticing, but also bold. Companies are the reversal of the “anonymous you”; they are the “anonymous they” to buyers. It does not matter how the brand is constructed. Nor does it matter to a consumer who or what makes a product. All the mainstream public cares about is if the product is cheap and if it will be helpful. That is why we have more ethically conscious buyers who are aware of problems with labor issues, fast fashion trends, and food consumption. We do not instinctually think about the fact that somewhere, someone else made the thing that we use. That is how *The Consumer* got stuck in the cycle of *The Time Critter*. The choice that she made to call was all her doing. As the flyer says,

“Consumer is responsible for the acceptance of operation. By ordering the Time Critter, the consumer is under the merit of free will and independence of one’s life choices. Our company and all other associates are not responsible for user’s orders nor is this advertisement influencing the user’s ultimate choice.”

As on-the-nose as those sentences are, they help the viewer get a clue about what drives the piece. This person desperately wanted to be remembered. The issue of remembrance is that it does not matter how much one worries about or how one will be remembered, they have no control on how others will remember them. They will never be in the 3D space world again after they die. We will all become 2D, and that is why we love and are obsessed with two-dimensional spaces and worlds. Ceramicists love the thought of forever. The internet is the 2D version of ceramicists. As long as one does not drop a ceramic object and as long as there is a form of electricity, the digital recording will exist. That is why the internet is so loved and used, because for as long as electricity continues and codes persist, the sites are still in existence. Records of our existence will remain. Whatever we upload will theoretically survive, even if it is just for a little while. It is to the post-life that we cater our lives in the present.



Time Critter Advertisement Flyer in Gallery and in Video.

It is important that we consider how we are spending time with people in 3D space, and our awareness of being present, so we do not become permanently stuck in our own worlds, echoing from our pasts and fixated on idealized futures. The people of 20th century left the 21st in a societal state obsessed with 2D preservation, numerous worlds of visual media, and awareness of different societal issues and ways of life. Being aware of all the irrealities of living, I often question what actions are actually important. I created *Park of Infinite Connections* to let viewers encounter five different people, to help them notice how our relationships towards the objects in the present, fleeting, 3D space have become overshadowed by records in 2D worlds. If one does something in the present 3D space, did it really happen, was it worth remembering, or is it important for others to see or know if we do not have some 2D record of it for later? *The Anchor* would say anything matters as long as you do it. The demonstrator in *Bibere Viridi Sanctum* would say that we need both to co-exist. *The Watchman* would like to say no. *The Consumer* does not care anymore and the person in *A WAY OUT* never did. Regardless, all the ceramics needed to be together and created in three-dimensional space so that living humans could form opinions in the two-dimensions of our heads.

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